

MULTIPLE ENTRY METHODS IN CONTESTS

# The AUTHOR & JOURNALIST

OCTOBER, 1940

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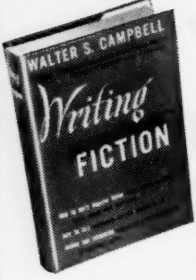
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### NEXT MONTH—BOOKS

With the aid of the *Author & Journalist's* ANNUAL MARKET LIST OF BOOK PUBLISHERS, writers are able to market their book manuscripts intelligently and, often, successfully. Over 300 publishers are covered, with facts of each (types of books published, lengths, payment plans, etc.) obtained direct from editorial departments. This indispensable A. & J. service feature will appear in the November issue, out October 20.

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pertaining to the relation of parents and children. Eric Kent, managing editor, offers 1 cent a word on publication, and \$2.00 for photographs; 1/2 cent a word for material previously published, provided a full release from the original publication is obtained.

## LETTERS

### After Superman, What?

A. & J.:

Recently one of the media of fiction, the comic-strip, has brought forth a concept that is genuinely new. Its newness is revolutionary in the truest sense of that term; Superman, by his complete invulnerability, upsets the twin icons of adventure fiction—Menace and Suspense. The guy can't lose.

Pick up the Empire State Building and drop it on Superman's head and it doesn't even muss his hair—but it cracks the Empire State Building. Sit Superman on a ton of nitroglycerine and set it off and it doesn't even affect his super-sensitive eardrums which can hear a conversation in a closed building across the street. Let a mob of gangsters fire Tommy-guns at him and he can sit there with his mouth open and eat the bullets for lunch.

What can you do with a guy like that? Obviously, nothing.

The readers of Superman know that he can't be hurt, that he's never in danger. Other heroes *don't* lose, although they seem always on the verge of losing. Superman *can't*. He's invulnerable.

Yet those kids who follow their hero avidly each night as soon as the paper comes, vicariously identifying themselves with Superman each time he pulls a new feat of strength out of his inexhaustible store, are the pulp and slick readers of tomorrow. What change in taste will result from their diet of invulnerability?

This: The pendulum has, with Superman, reached the end of its swing. It's starting back. Heroes are going to be less tough, progressively more ordinary and more vulnerable. Any tough mug who can lick his weight in wildcats is going to be mild stuff to a graduate of the Superman school.

He can't go on—Superman is the ultimate of invulnerability, strength and toughness. He has spoiled all taste for semi-supermen.

So there comes a tendency toward the story about the perfectly ordinary guy, who isn't a paragon of strength or courage, who, through no fault of his own, gets into a mess of trouble with criminals who are stronger than he, but who, through the courage of desperation, manages to pull a fast one and come out on top.

I quote my agent: "Editors feel that the tough, Dashiell Hammett type of detective is absolutely dead."

It is my opinion that Superman killed him. R. I. P. I'll stick to my personal experience. I've found that the stories which have sold the most readily to detective markets have been stories in which my protagonist has been an ordinary, everyday you-and-me type of guy. He may be a bit of a coward, until circumstances force him to

draw on hidden courage. He doesn't start out looking for trouble; he tries to mind his own business until fate drops him spang in the middle of a mess of trouble out of which he has to fight his way unaided.

A shiftless, unambitious veterinary gets caught in a jam when crooks who have kidnapped a valuable movie dog board him at the vet's kennels. A fat and uncourageous county relief visitor accidentally solves a bank robbery and is captured by the robbers before he can call copper. A scared apprentice on night watch in an undertaking establishment has unexpected visitors in need of a corpse. A baseball pitcher—

But you get the idea. Having experienced the ultimate in self-identification with a superhero who can do anything, the Superman-reader-graduate's reaction is to go to the opposite extreme. An almost-superman will bore him to tears. But he can and does thoroughly enjoy reading about something extraordinary happening to someone as ordinary as he himself is.

And this, I believe, will be the ultimate result of the impact of Superman on the heroes of detective and adventure fiction. The ultra-strong, ultra-clever detective passes into limbo, eclipsed by one stronger than himself.

And the protagonist of the pulp story and the slick-adventure story of the future will be increasingly uncolossal. He'll be the chap who puts gas in your car at the filling station, the man who delivers your mail twice every day, the guy who takes your tickets when you enter the movie.

He won't be intrepid, at least until and unless circumstances make him so. He won't have super-sensitive hearing, or be able to disguise himself as your grandmother so well your grandfather couldn't tell the difference. He won't be able to shoot the spots off a playing card half a mile away, nor will he be able to jui jitsu four pugs with one arm tied behind his back.

But he'll be a likable, sympathetic character. A chap you'd like to meet and know. And, with the help of the author, he'll come out on top in the end, no matter how black things look just before the dawn. That's one requirement of popular fiction that even a Superman isn't husky enough to change.

3437 N. 11th St.,  
Milwaukee, Wis.

FREDRIC BROWN

► Our thanks to Mr. Brown (contributor to many detective pulps) for an interesting and stimulating letter. We give it lead position, reward our correspondent with a check.

### Courtesy to Free-Lances

A. & J.:

I would like to make use of your open forum to ask if other writers have come to the same conclusion that I have, to wit: that editors in these days compare very unfavorably with those of a decade or more back in point of consideration and courtesy to the free-lance writer.

I have written—and published—for a good many years. When I first began to send out material, the friendliness and interest that I encountered in almost every editorial office was very marked; this, equally in a case of a rejection or acceptance. The attitude was almost invariably that of encouragement, or politeness, at least. For a long time now, I have felt that conditions have changed. Is it due to the rise of authors' agents or to the flooding of magazine markets with vast amounts of indifferent stuff? Editors now seem to regard the writer—not as one on whose work he must in the end depend, but a pest—a nuisance—to be severely discouraged. I could give many instances of this spirit . . .

ALICE DYAR RUSSELL.

2001 Marengo Ave.  
South Pasadena, Calif.

► Experience reports of readers are invited. A. & J. believes that editorial courtesy may have suffered in some cases during the past decade from restricted budgets and reduced office forces, coupled with a disparity between manuscript supply and demand which did not exist in the '20's. But A. & J. believes editors continue basically friendly to writers.

### Summer Theatre Play

A. & J.:

Just a line to thank you for the notice which you carried in the April issue of A. & J.—the one which mentioned the recent contest for three-act comedies conducted by the Coach House Summer Theatre, Oconomowoc, Wis.

My play, "Stamps Preferred," was one of five considered for the final award, and while it didn't cop the prize, it is being produced this week, closing the season.

Dr. Walther Volbach of Marquette University directed the play, and the group furnished an excellent cast.

Under a competent director, such a production is valuable to any playwright.

J. J. MEANY.

86-B Partridge St.  
Albany, N.Y.



"I can't seem to put it in words, but I could show ya in a second if ya'd let me."



# THE AUTHOR & JOURNALIST

October, 1940

## HOW A WOMAN WRITES TRUE DETECTIVE STORIES

... By HELEN HINES

EVERYONE discouraged me from trying to crash the true detective field. My college professor thought the least I could do for my dear old alma mater was to continue to heckle the *Saturday Evening Post* with unwanted manuscripts. My friends asked why I didn't choose some normal hobby like golf or bridge. A New York agent, whose advice I sought, told me bluntly that I must have bats in the belfry to think of trying to write detective stories.

"It's strictly a masculine field," he wrote. "Your manuscripts will have three strikes on them before they are even read. Editors are convinced women do not have the ability to handle true detective material."

As this was more than four years ago, perhaps he painted the true picture. At least, all my feverish thumbing through fact detective magazines failed to unearth a single feminine name listed as co-author of any of the stories. Anyone with good sense would have promptly abandoned all hope to write fact who-done-its. But there are times when I can make a Missouri mule look like a jelly fish; so I severed relations with my unencouraging agent and wrote directly to John Shuttleworth, editor of *True Detective Mysteries*, briefly describing a recent murder case and asking his permission to submit a story on it.

His reply was courteous but—(forgive me, J.S.)—frigid. However, he did not state that because I was a woman he would distrust any facts I might assemble.

So, breathless with excitement, I embarked on my first investigation only to learn that an

experienced male writer had preceded me and another magazine had already published his version of the crime. I realized that my only hope of selling Mr. Shuttleworth another manuscript would be to make the story so good that he wouldn't object to it being a repeat performance—rather tall ambition for a beginning writer.

The first author, I was told, had spent less than two hours on an investigation which I felt should have taken two days. Surely, I reasoned, such a hasty investigation would be both incomplete and inaccurate. It was; so darned inaccurate that he had painted the sheriff who was an astute, polished gentleman, as a country bumpkin whose dialogue sounded like Mortimer Snerd's. To say that the sheriff was an-



HELEN HINES

Beside typewriter as she works on manuscript are photographs of principals, a chronological outline of major events. Her home is in Cedar Rapids, Iowa.

noyed would be the epitome of understatement. Upon hearing why I had driven 160 miles to see him, he radiated sub-arctic blasts while verbally consigning all true-crime writers to a much hotter climate. Eventually, however, he mellowed and gave me the story and his by-line. The local newspaper was not so forgiving. My predecessor had gone off with a set of pictures illustrating the crime and left a rubber check as payment. To the news photographer, all pulp writers were bums and he would have nothing to do with any of them. I had to hunt up an independent photographer and pay him to make new prints.

●  
In spite of the difficulties I encountered, I had a swell time writing the story. It brought me a check for \$208 and an encouraging letter from Mr. Shuttleworth telling me he was using the story on the cover of his magazine and urging me to try other cases. I did and I've been trying them ever since. I tied up with a new agent who didn't care whether I was a woman or a gorilla as long as I wrote salable stuff. He soon had me selling under various *nom de plumes*, to seven different detective magazines. There are plenty of other women who have invaded this supposedly masculine field, so don't be afraid to try your luck.

Unless you have a real yen to write this type of story, however, you won't stick, because it's a tough racket. Official pictures of victims whose heads have been shot off or eaten up by maggots don't make your dreams any sweeter. An investigation may take longer than you planned, and you find yourself driving home late at night, thinking about that case you covered last month where some murderers stopped a car on this same lonely stretch of road and killed the driver. Perhaps you've been assigned to get the life story of some criminal. You know you'll get a better story if you can interview him in a room alone, so if he isn't too tough, you decide to take a chance. I've interviewed four murderers alone, and each time I've wished I was at home wondering whether to bid a spade or two clubs. But if you like the work, every investigation is a new adventure, and when I read about fact detective writers going stale and having to quit the game because crimes are so much alike they are bored, I decide cases must be different out here in the mid-West. I've never covered a crime where I haven't learned some new angle of scientific detection, or encountered some characters so out of the ordinary that I've wanted to know

everything about not only them but their ancestors. How could such work be boring!

I have some theories as to why I sell better than 90% of the stuff I write. I see no reason for setting forth the suggestions you can get in mimeographed form from any editor. If you really want to write detective stories, you'll send for them. The pointers I wish to pass along to you are just little tricks that help me write salable stories. I hope they will help you.

1. Always have a letter of introduction to the officer you plan to interview. You can probably get this from your local sheriff or police chief.

2. Make a brief outline of the case from newspaper files before conducting your interview. This saves you from constant note-taking as the officer talks. Remember you are trying, in a few hours, to get a comprehensive picture of a case on which the sheriff has been working for days or weeks. If you aren't somewhat familiar with the case, you won't be able to ask intelligent questions.

3. Don't waste time interviewing newspaper reporters. If they uncovered any facts, those facts will be in the newspaper accounts unless they are unsafe to print in which case you can't use them anyway.

4. Inspect the scene of the crime. You can do a much better job describing a lonely lane or a haunted house if you actually see it.

5. Make the murderer and his victim real people. Interview neighbors and relatives to learn queer little traits of character that will catch the reader's interest. Make your characters such sharply outlined individuals that the reader will care whether the victim is killed and the murderer caught.

6. Find out from the officer what particular question or event made the criminal confess, if he did. The confession scene should be the big scene in your story—the peak of a constantly rising line of suspense.

7. Don't describe any phase of scientific detection or medical symptoms without checking with a competent officer or physician. Your editor will probably catch any mistakes in terminology you may make, but such errors are not going to increase his confidence in your ability to handle facts.

8. Keep the interest of your editor at heart. If you have made a careful investigation, you can usually sense whether a character is apt to start a nuisance suit. Warn your editor, give him the basis of your facts and let his legal department decide whether the story is safe to

publish as written. I've never missed making a sale because I voluntarily gave the editor this information. And I've sold several stories where the editor has been kind enough to say that he would not risk publishing the case if he did not know how carefully I handled facts.

9. Keep a file of old cases which might be possible sales. When you go after a current crime, pick up whatever old cases are in the vicinity. You won't sell everything you write, and the expense item in getting fact detective stories is an ogre that, unless properly subdued, can take the profit out of your sales. If you pick up two or three stories on each trip, chances are you'll sell at least one of them and stay out of the red.

10. Many successful fact detective writers won't agree with me when I say, "Don't be

afraid to try an original approach to a story." They will tell you that editors won't consider anything but the straight chronological account of a crime. I have not found this to be true. All editors want stories written from the most interesting angle and if that angle happens to be character delineation or human interest, they won't insist that the story open with the commission of the crime.

11. Watch the trend of the magazines. Requirements have changed during the last few years since stricter censorship has clamped down on the gory stuff. No longer will a lot of exclamation points or numerous bloody details and pictures sell a weak story. It takes better writing and more thorough investigations to sell stories now.

## 700 PRIZES IN 8 YEARS

... By CARL R. PENNINGTON

Facts of multiple entry, and other contesting methods of the big winners, are divulged in this article by a contest champion.



Carl R. Pennington

IT WAS NINE years ago (1931) that I won my first prize in a contest. The amount was \$50. I proceeded to take on about every contest in sight, but results weren't very exciting. One doesn't master the ins and outs of contesting in a few months.

Like most beginners I was several years in learning methods which veterans employ as a matter of course.

This is my prize record of the past eight years—

YEAR	PRIZES	VALUE
1932.....	4.....	\$ 61.00
1933.....	16.....	368.00
1934.....	22.....	129.50
1935.....	68.....	555.20
1936.....	144.....	3,593.47
1937.....	133.....	4,036.00
1938.....	151.....	1,068.65
1939.....	114.....	3,836.84
1940 (to August).....	61.....	935.25
Grand Total.....	704.....	\$14,633.91

That big jump in 1936 is the most significant feature of this tabulation. It marked

my change from the single address system to the multiple entry system—that is, submission of several entries in each contest.

My reasons for utilizing multiple entry are three-fold: the first, and most obvious, is the chance to win more than one prize in the same contest; the second—of importance only to the veteran contestant—is to thwart those sponsors who are over-zealous in their efforts to prevent consistent winners receiving major prizes; the third, and, to me, most important, is the opportunity it affords to approach their majesties, the judges, from various viewpoints or slants.

By the multiple entry system, I do not mean that I prepare several entries and then sign my name to all. I sign *my* name to only *one*; the remainder I mail to people in various localities, there to be signed and remailed. These proxies cooperate by obtaining entry blanks, merchandise qualifiers, and data concerning contests being conducted in their section of the country. In return, they receive a split, or division of winnings, as follows: in national contests, which require no purchase, all cash awards are divided 70-30 (I receive 70 per

cent, and the proxy 30 per cent); merchandise awards falling under this classification are sold at the best possible price, and the proceeds divided 70-30.

In national contests requiring a purchase on the part of the proxy, cash awards are divided 50-50 and merchandise awards 60-40. In contests restricted to the area in which the proxy lives, and which I could not enter under my own name and address, all awards, cash and merchandise, regardless of purchase clause stipulations, are divided on a 50-50 basis. These divisions of winnings are far more generous than the usual terms in such arrangements, but I feel that this extra inducement makes the proxy more enthusiastic and efficient in his cooperation. One inflexible condition is that the proxy shall enter no contests, whatsoever, on his own initiative, during the life of our agreement.

Multiple entries alone won't win contests. Let's consider other methods.

Nowadays, fully 90 per cent of all popular national competitions are handled by advertising firms, either specializing in contest judging or having a department devoted to that specific purpose. Inasmuch as most of these agencies have been actively engaged in this work for several years, it is possible to glean from entries that have won heretofore, invaluable information concerning the slant that is favored by judges.

For example, it is common knowledge in contest circles that the organization directing such work for a large manufacturer of soaps and related products, leans over backwards to favor entries laden with the personal touch. Here, cleverness and humor are taboo and down-to-earth realism rings the victory bell. Conversely, another agency, perhaps the largest in the field, casts a jaundiced eye upon the too-frequent use of the first person singular, and gives the glad hand to such time-tried tricks of the trade as phonetic phrasing, rhyming prose, alliteration and even the lowly pun. In either case, multiple entries increase manyfold the possibilities of winning.

If I cannot ascertain the identity and inclinations of the judges, I submit both personalized and generalized entries: if but a single entry is possible, I try to split the difference. I have scored far more frequently with glittering generalities than with true experiences. This

bears out a long-held conviction: that despite all printed rules and contest teachings to the contrary, it isn't *what you say* but *how you say it* that really counts.

Always I am careful not to confuse identity when preparing entries—especially short statements, the present contest vogue. Completing the statement, "I like Latherall Soap because . . ." I'm the *consumer*, *buying* soap; but finishing, "It's smart to smoke Smello Cigars because . . ." I become the *merchant*, *selling* cigars!

Roughly speaking, contests fall under one of two headings: those that require decoration or elaboration and those of a simple black-on-white nature. If the rules of any competition state that winners will be determined wholly or partially on the basis of "originality of presentation," a plain, unadorned entry has absolutely no chance of winning. Of course, all entries should be as legible and neat as possible, but there are thousands of contests conducted yearly that place no special premium on the physical make-up of the entry.

These are the kind in which I participate. They include letters, essays, slogans, statements, names, picture titles, limerick last lines, jingles, etc. These may be subdivided into those that entail a purchase and those that are admission-free. They may be split, also, into those requiring a technical knowledge of the subject involved and those designed strictly



"Mary Ann here is one thing he didn't win in a contest!"



for the layman participant.

In contesting I try to develop a style and technique peculiarly my own. When I hit upon an idea or device that seems distinctive or unique, I use it over and over. I've won in as many as six different contests with entries essentially the same. Naturally, they were worded somewhat differently to fit the various products. If "brevity is the soul of wit," so, in contesting, "brevity is the soul of a hit!"

Contesting with me is a strictly part-time avocation. I am a railway postal clerk, working in a terminal, five days weekly, eight hours a day. My two off days constitute the major portion of the time I give to contesting. About six hours of each of these days is devoted to the actual production of entries. As a rule, I make rough drafts of as many entries as I intend to submit in a contest, often as many as a dozen. The revising and polishing process comes next. With me, this is a longer and more difficult task than the initial step. Entries are then typed or printed (I use two typewriters and print fairly well) for mailing to proxies. I furnish both envelopes and postage, and all that is required of the proxy is to affix his signature—if necessary—and make a copy of the entry for possible future reference.

My winnings cover a large field. About 30 per cent of the total value of all I have earned from contests has been in cash, 70 per cent merchandise. Numerically speaking, the divergence is 40 per cent cash, 60 per cent merchandise.

A pair of \$500 prizes top my cash awards. I have had several of \$100 and from that they range down to one lonely buck. In merchandise I have bagged eight autos, 11 radios, and two record players, two bicycles, four washing machines, one vacuum cleaner, two waffle irons, 12 wrist watches, 9 pairs of roller skates, two suits of men's clothing, one top coat, one complete wardrobe of women's clothing, five pairs of women's shoes, one silver fox fur, one vacation trip by air from New York to Miami (which was never taken!), 6 autographed baseballs, a ton of ice, grocery orders ranging from \$50 to \$1, and—oh, well, that gives you an idea of the wide range of products covered by my contest prizes.

Altogether, including the time I expend gathering entry blanks, box tops, wrappers, contest data and answering correspondence of a purely contest nature, I devote an approximate 16 hours a week to the hobby. During

1939, I submitted 1079 entries in 153 contests. The 104 prizes I won represented a total cash and retail value of \$3,836. This gave me an approximate winning entry out of every ten tries, or an average of nearly \$37 per prize and slightly more than \$3.50 per entry.

After deducting proxy shares, loss on sale of merchandise and cost of postage, stationery and entry fees (purchase clause stipulations), my net for the year was approximately \$2,800. Based on this figure, my average returns per entry drop to about \$2.60. Further figuring reveals that my time was worth about \$3 an hour.



That, I contend, is good return for spare time work. But if I did as most contestants do—wrote a dozen of the best entries I could turn out, and then sent in only the one which, by the process of elimination, I felt was the best—my earnings would be nothing to write A. & J. readers about. As it is, by using multiple entry, *all* the "answers" I consider good, all the different slants I see as possibilities, all the clever wordings and shadings and forms of expression I can devise, have their chance with the judges. Proof lies in the table with which this article began. Read it again, and compare those first four years with the last five. You'll agree, I'm sure, that my system—such as it is—works.

### BOOKS RECEIVED

THE ART OF USEFUL WRITING, by Walter B. Pitkin. Whittlesey House, New York. 261 pp. \$2.00.

This book deals with what is sometimes referred to as fact-writing—articles, reports, letters, etc.—but much of it applies equally to other forms of literature. A human dynamo himself, who can and sometimes does write 10,000 words in nine consecutive hours, Dr. Pitkin is a great believer in self-discipline and training. Covering four main aspects of useful writing—its mechanics, logic, psychology, and business—he presents a great fund of practical suggestion.

NEWS GATHERING AND NEWS WRITING, by Robert W. Neal. Prentice-Hall, New York. 577 pp. \$2.75.

We like two things about this book—the informal treatment which makes easy, interesting reading, and the discussion of news writing in terms of types of material. Of the latter, such chapters as "Covering Speeches," "Court News," "Reformers," "Writing The Accident Story," are examples. The author is Assistant Professor of Journalism at the University of Wisconsin.

(Reviewed books may be obtained of The Author & Journalist Book Department, Box 600, Denver, Colo., at the regular prices listed.)

## CURRENT PRIZE CONTESTS

BY THE A. & J. STAFF

*Illustrated Astrology*, 149 Madison Ave., New York, will pay \$2.00 for each anecdote of true experience used in the magazine. All material should be about astrology or connected with it by dates. Care should be taken to give source of information.

*Radio Mirror*, 132 E. 42nd St., New York, offers \$10, \$5, and five \$1 awards for best letters of opinion and criticism of current air broadcasts. This is a monthly contest. For details of current requirements, see latest issue of magazine.

Wallace Silversmiths, Wallingford, Conn., offer a first prize of a "Rose Point" Sterling Silver Tea Set retailing at \$700, and 200 other Sterling Silver prizes, for the best letters telling which Wallace Silverware pattern the writer prefers and why. Necessary entry blanks can be obtained from any Wallace Silverware dealer. Contest closes November 30, 1940.

*American Cookery*, 221 Columbus Ave., Boston, conducts a monthly recipe contest open to subscribers of the magazine. Prizes of \$10, \$5, and \$3 are awarded each month for best recipes received. See magazine for complete details.

*Reader's Digest Letter Contest*, Pleasantville, N.Y., offers two prizes of \$25 each, and ten prizes of \$10 each, for best answers to the following question: "What unusual activity have your youngsters and your neighbor's youngsters created for themselves to earn a little vacation money and fill vacation hours with some distinctly original, constructive, and satisfying work?"

*Household Magazine* offers \$50, \$25, \$10, and 15 prizes of \$1 each for the best names for a set of Bear transfer patterns to be used as a tea towel motif. If 10 cents is enclosed with entry, and this set of seven patterns (No. C-9189) is ordered, \$10 more will be added to any prize won. Send only one entry to: Bear Transfer Pattern, 119 W. 8th Avenue, Topeka, Kansas. All entries must be postmarked not later than October 31, 1940.

The Perfect Smoke Cigaret Holder Co., Kansas City, Mo., will give five per cent of its net profits, from Aug. 1 to Nov. 1, 1940, to the person writing the best letter of 20 words or less, commencing: "I have smoked a Perfect Smoke Holder. My idea of why it is dripless is because . . ."

The Spool Cotton Co., Dept. 232, 350 Fifth Ave., New York, N.Y., is continuing its monthly slogan contests, closing January 10, 1941, on Crown Zippers. Each entry must be accompanied by that part of the label from a Crown Zipper package which shows style of zipper, color, length, and price. A grand prize of \$1,000 will be paid at the end of the contest for the best statement of 50 words or less beginning, "I like Crown Zippers because . . ." Give dealer's name.

Jim Brown offers \$250, \$100, \$50, \$25, \$10, 5 prizes of \$5, and 40 of \$1 each, for completing this sentence in 50 additional words or less: "Every Farmer Should Buy from Jim Brown Because . . ." Prizes will be doubled if winning letter is accompanied by an order for merchandise from Jim Brown's Fall and Winter Catalog. Mail entries to Contest Department, % The Brown & Wire Co., Cleveland, Ohio. Contest closes December 31.

Literary Guild, Box 83, Station G, New York, offers to members only a first prize of \$5,000, second \$1500, and 25 prizes of \$100 each for best slogans of 10 words or less about any of the three books, "World's End," "Bedside Book of British Stories," and "The Fire and the Wood." Slogan must be

accompanied by 25 words or less on "Why I like or dislike the chosen book." Contest closes October 31.

Maca Yeast, 1791 Howard St., Chicago, offers a first prize of \$500, and 150 prizes of \$1 each, and other prizes, for finishing, "I like Maca Yeast because . . ." in 50 words or less. Each entry must include silver foil wrappers.

Spry will award \$5,000, 5 prizes of \$500, 50 of \$50, and 500 of \$5 in each of two separate contests. Complete in 25 additional words or less a letter to "Aunt Jenny" beginning "I like Spry best for all baking and frying because . . ." Name and address of grocer should be included, and a cardboard disc from Spry should be attached to each entry. Mail to Aunt Jenny, Box 53, New York. The first contest opens September 9 and closes September 29, the second opens October 7 and closes October 27.

Lehn & Fink will award \$1,000, \$500, \$100, 100 prizes of \$10 and 1,000 of \$1 each, for the best statements of the most interesting and practical uses of Lysol. Write 25 words or less on "The most important use I've found for Lysol." A Lysol carton front should be attached to each entry. If carton front is from the \$1.00 size, any prize won will be automatically doubled. Either entry blanks or plain paper may be used. Address: Lysol Contest, 480 Lexington Ave., New York. Open only to the U. S. Closes with a postmark of Saturday, November 30, 1940.

*Household Magazine* offers \$25, \$10, \$5, and 10 prizes of \$1 each for the best names for "A snug log cabin nestled among whispering pines with inviting waters nearby." Each prize winner will receive a tablecloth for promptness. Send only one entry to Vacation Club, 10 Capper Bldg., Topeka, Kans. Entries must be postmarked before October 31, 1940.

*Colgate's*, 330 University Ave., Toronto, Ont., will pay \$10 for every Colgate's jingle accepted for advertising. Each entry must be accompanied by a Colgate's shaving cream carton.

Bernarr Macfadden, Miami, Fla., offers a prize of \$1,000 for a workable, practical old-age pension plan—one that will not bankrupt the local, state, or federal government.

Staley Milling Co., Kansas City, Mo., is conducting monthly contests, each ending on the first of the month (final contest closes Dec. 20th) offering \$140 cash for best 100-word letters stating why the contestant likes any of the four Staley poultry foods. Full details may be obtained from the dealers handling Staley products.

Davidson Bros. Corporation, 105 Madison Ave., New York, pays \$50 for the most embarrassing slip moment that can be used in their advertising. (This concern manufactures Mary Barron slips). Contest closes December 31.

*Hunting & Fishing* and *National Sportsman*, 275 Newbury St., Boston, are conducting a nation-wide fishing contest, details of which may be secured from the Fishing Contest Editor. Prizes consist of 225 merchandise awards, plus a grand prize of a new 1941 Studebaker Champion automobile. Contest closes January 1, 1941.

*True Story Magazine*, 122 E. 42nd St., New York, is seeking letters on the subject, "An Unforgettable Incident," suitable for dramatization for radio use. For the best letter accepted for each program, \$50 will be paid; for the next best, \$25, and, for the third letter selected, \$10.

(Wilmer S. Shepherd, Jr., is thanked for his assistance in preparing this list.)

# SALES LISTS— DO THEY HELP?

... By FLORENCE W. ROWLAND

The author is a successful California writer, here dealing with a question every selling writer has pondered.

SEVERAL YEARS ago, when I attended a creative writing class, I was told to include a list of markets to which I had sold material when I submitted manuscripts. The instructor said this would help to convince editors that I was serious;



Florence W. Rowland

that I considered writing my profession and was handling the job successfully.

The months passed, and my list grew. Gradually, I eliminated the lesser markets, retaining only the best to indicate my ability in my chosen field.

Recently an editor friend suggested that such a list wasn't necessary; in fact, it wasn't the thing to include at all. I disagreed with his opinion, but reflected that, after all, he might be right. So I wrote editors in the United States and Canada, asking them to make a statement which I might pass on to other writers.

The first reply coincided with my own routine and was just what I wanted to hear. Nelson Antrim Crawford of *Household Magazine* wrote, "I have no prejudices at all against an author's listing markets to which he has sold. Indeed, his doing so gives me an idea of what he is striving for, if I have not previously known his work."

Mildred Boie said that the editors of *The Atlantic Monthly* are glad to have authors include such a list. "If the list is not too burdensome for quick reading it acts as an introduction and recommendation."

Eugene Butler, editor of *Progressive Farmer*, appreciates having the writer list the publications in which his material has appeared, especially if he has had material published in several worth-while magazines. By worth-while magazines he does not mean the few slicks that

are capable of paying the highest rates.

Another affirmative answer came from Byrne Hope Sanders of *Chatelaine*: "If a writer has made a number of well-known markets I see no reason why he should not list them with his manuscripts. I think it is important to pick out the markets which suit your particular editor."

"If, when submitting to *McCall's*," wrote Constance Smith, of the editorial department, "you wish to tell the editor that a story of yours appeared in such and such an issue of the *Woman's Home Companion*, or some other magazine of similar stature, the editor may have sufficient interest to look up your past work as well as to read the manuscript on hand. On the whole, I don't think a lengthy list of published work is necessary, however."

Jane Palmer of *Wee Wisdom* said that she pays very little attention to such lists, as the work must stand on its merits only.

"Personally, I am not the slightest bit interested in a 'Contributor-to' column," wrote R. P. Holland of *Field and Stream*. "I am looking for manuscripts to buy on their merit, not on what some writer may have written previously."

Many editors did not feel prejudiced by a list of markets nor did they find such a column helpful. One of these was Rev. Patrick J. Carroll, editor of *The Ave Maria*.

The editors of *The Saturday Evening Post* said that as far as they were concerned it made no difference whether a writer when submitting a manuscript listed former markets or not. "We are quite as ready to buy a story from an unknown writer as from an established writer and, on the other hand, the fact that a would-be contributor has sold to other magazines would in no way affect his or her chances of selling to us."

Comments in similar vein came from W. Dawson, *Canadian Home Journal*; W. F. Bigelow, *Good Housekeeping*; Arnold Gingrich, *Esquire*; Fulton Oursler, *Liberty*.

As a result of this survey, I now (1) conform to the individual editor's wishes, when known; otherwise (2) append a carefully selected list adapted to the particular magazine I am submitting to.

# I FOUND A COLLABORATOR

... by STAN HARPER

This is another in the A. & J. series of BREAKING INTO PRINT experiences.

FOR SIX months I had been trying in vain to sell something to an editor. Then one day my wife threw down in disgust the Sunday school paper our youngster had brought home. It was terrible, she said. Why, she knew she could write better stories herself!

"Why don't you?" I asked.

"I will if you'll help me," she came back.

Then and there we two sat down and started to collaborate. To the amazement of both we discovered two things—I couldn't write and neither could she.

So I invested in a course in story writing. My wife studied it along with me. Editors and I, meanwhile, continued to play ping-pong with my stories; but that didn't pay the rent, so I bought a cheap piece of ground in the country. I had only enough cash left for lumber, so my wife and I built the house ourselves. We took some snapshots and wrote up the story of our building adventures. That was our first real collaboration. The *Woman's Home Companion* bought the article, and the wife and I have been a writing partnership ever since.

In the six years since, our twosome has produced and sold stories, articles and poetry to nearly every paper, magazine and syndicate in the juvenile field. Two of our books have been published. Our 62,000-word novel is one of this year's Junior Literary Guild selections. Our markets include the confession magazines as well as church papers, handicraft, trade and medical publications, yet everything we sell is written on the same plan. Our work appears under two pen-names in addition to both of our own, so there is no conflict among different types of markets. Neither of us is out for personal glory, for under our system it has to be one for all and all for one.

How do we do it?

First we grope around for the story idea. Fortunately, we have two notebooks to draw on—her's and mine. Or, with careful nurturing, a story sometimes grows around a character type one of us has known—score again for the twosome idea.

Each of us mulls over the plot idea privately, and jots down all the possible complications

he or she can think of. We pool our notes, comb them for editorial taboos and such like, and make our final selection.

With the complete plot outlined on paper, my wife writes the first draft of the story in pencil. With only the outline to guide her, she can launch forth with utter abandon, letting the mixed metaphors and split infinitives fall where they may.

Thus, we arrive at a story to work on. It probably has plenty of faults, but it has form and continuity. Characters have been created who are more or less true to life and who do and say real things. We read this draft aloud and jot down our reactions on the margin. New ideas, changes and omissions pop up aplenty. More than once at this juncture we have switched pages one and sixteen and saved ourselves the indignity of a rejection slip.

In the second draft, I give it everything I've got. I usually make my changes on the manuscript by jotting in a number at the desired point in the story, and write my say on the back of the page under the corresponding number. I go after style and rhetoric and finesse. Then I type the final draft from this.

All this looks like a lot of trouble. It is.



STAN HARPER AND FAMILY

He didn't begin to sell until he secured Mrs. Harper's help. The Harpers are Pennsylvanians.



But editors' checks assure me (us) it is trouble well worth the taking.

Brain children, I maintain, need two parents like any other progeny. They're bound to inherit at least some good from both sides of the house. Mechanical details and sports dope, to mention but two departments, are usually right up proud Papa's alley. The details of a glamor girl's wardrobe, however, require a woman's hand. Likewise, the hero's state of mind under any circumstances should be fairly comprehensible to the gentleman who brings him into the world via the scribbled page. But it takes a woman to do justice to the feline instinct which makes one jealous female claw another's eyes out with the velvety paws of innuendo.

And so, collaboration makes a perfect whole—a story that to both the masculine and feminine critic-reader rings true. All you need is the right person to collaborate with.

Fortunately, I have such.

## Q. and A. Department

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

What is the best method of counting the words in a story typescript? In my Elite type, a page of solid typing, with 10-point margins, double space, contains about 325 words. When a story contains much conversation, typed with many indentations, the word count may vary widely; yet when the story is set in print, there must be the same "waste" of space. Is the word-length of a ten-page story regarded as 3,250, although the actual number of words, due to indentations, is much less, or should the words be counted—one by one?—M. S. H., Philadelphia, Pa.

The practice of writers, and also of editorial offices, varies. Some writers, and some publications, make an exact count.

Others count lines, and multiply by a figure which represents the average condition. For example, the Pica type, margins, and type of non-fiction which the writer has largely done for years, together figure 11 words to the line. My secretary simply counts number of lines in the manuscript, multiplies by 11. It is up to the publication, of course, whether it accepts my word count, or makes one of its own.

If the material contains tabulations, or other departure from average practice, we make an allowance for the fact, either by exact count, or an estimate based on count.

Writers using Elite type often figure 12 or 13 words to the line, depending on margins. There are probably writers who simply count number of pages, multiply by a standard figure. The writer feels a line count is a logical step. It takes very little time, assures reasonable accuracy. The publisher is entitled to that kind of a count. Our Philadelphia reader might arrive at an average count for conversation lines, use it in conjunction with another figure for solid matter.

My agent has returned one of my stories to me; says it can't be sold, because it has a snake theme. . . . Are snakes taboo? J. W. Texas.

In or out of fiction, snakes must be handled with

care. But snake stories can be sold. Recent proof—"Snake," by Edward Havill, September *Mademoiselle*; a story by Nard Jones, whose title *The Question Man* forgets, in an August issue of *The Family Circle*.

Will you give me the address of Ripley, the "Believe It or Not" man? Does one have to obtain permission from a man before sending in an item about him, providing the item is entirely complimentary? Is it permissible to send a photo for publication without the subject's knowledge?

Robert L. Ripley's office address is King Features, 235 E. 45th St., New York, N.Y. In this case, it's best to obtain subject's O.K. both of text and photograph, the first establishing authenticity and the second releasing for publication. Legally, there is no obligation on a writer to obtain a man's permission to write complimentary things about him; the photograph release has become general practice.

THE QUESTION MAN.

## RADIO CORNER

Conducted by WILLIAM L. KING

As practically every radio editor knows, a large percentage of the writers of radio scripts show no more regard for the requirements of radio than would a sculptor for the requirements of his profession, were he to set a shapeless mass of moist clay upon a pedestal and exhibit it as Venus. Too many scripts show that their authors do not possess even the slightest understanding of the form that should distinguish them from stage plays, movie scenarios, or short stories.

When a radio editor sees such a script, he decides instantly that the author has not taken the care necessary to master the more advanced theories of dramatic construction, characterization, motivation, pace, etc. So he returns the script forthright.

For such scripts there can never be a market. The script may be fairly dripping with individuality, ideas, and gripping dramatic situations, but it has about as much chance as a big leaguer who comes to bat with his eyes shut, no matter how fast he is on the bases.

Since it is impossible for me to sit down with each individual writer and give him personal instruction, the next best thing is for me to take a script and analyze it. This I plan to do in this Corner, using my next allotment of space for an explanation of the basic methods of putting a radio play on paper. The explanation will be continued until the subject has been completely covered.

To follow this series of explanations, anyone interested should obtain a sample script from his nearest broadcasting station. The mechanical limitations of radio determine to a great extent the way a radio script is written. While some features of the scripts may differ from locality to locality and station to station, the basic factors remain the same.

Mr. King will be glad to answer questions concerned with radio technique. Address him in care of THE AUTHOR & JOURNALIST, Box 600, Denver, Colo.

□ □ □ □

VERSE WRITING SIMPLIFIED, by Robert Kingery Buell. Stanford University Press. 133 pp. \$1.50.

An excellent treatise on the technique of versification. Questions and answers at the end of chapters are helpful.

## AN APPEAL TO PULP WRITERS

By John T. Bartlett, Co-Publisher, THE AUTHOR & JOURNALIST

**T**O WORK together as a unit, in cooperative agreements with publishers, at least 300 organized pulp writers are needed. *Will you be one of them?*

Pulp rates have tumbled in recent years. Reprints have flourished. Writers who, a few years ago, had publishers competing for their manuscripts, offering as high as 3 cents a word, now frequently must sell for 1 cent, or even less. Some market observers declare the present average rate for pulp material is no more than  $\frac{3}{4}$  cent a word. Much material is sold for  $\frac{1}{2}$  cent or less.

Individual pulp writers are largely helpless in this situation. They have to take what the market will pay. But now, through organization, there is very definite hope of accomplishing an improvement in rates and other conditions.

The organizing agency is the Pulp Writers Section of The Authors' Guild (which, in turn, is a division of The Authors' League of America). For more than a year, an Authors' League committee, headed by Oscar Schisgall, has been laboring to find a cure for present adverse conditions. There have been many meetings with pulp magazine publishers, leading to the conclusion, says Mr. Schisgall, "that conditions can be improved, but only if the great majority of the writers in the field actively organize for that purpose."

In a recent letter to 600 pulp writers, Mr. Schis-

gall announced, "One publisher has signified his willingness to increase his minimum word rate 100%, provided that the League can speak for at least 300 writers in agreeing to certain reasonable conditions."

In order to encourage maximum membership of pulp writers, the League has established the Pulp Writers Section, which will be an autonomous group in dealing with pulp problems. A special membership has been established with reduced dues of \$10. Such members will have no vote in League affairs, but will have full voting power in Pulp Section matters.

*To get the 300 members is the immediate problem.* THE AUTHOR & JOURNALIST unqualifiedly supports this project, urges every pulp writer to forward his \$10 at once. The address is 6 East 39th St., New York, N.Y.

Mark Twain complained that people were always talking about the weather—and then doing nothing about it. We have talked a lot, with cause, about low pulp rates, the reprint evil, and other grievances. Here is an opportunity to *do something* about them. Ten dollars is a lot of money to most pulp writers—but an increased word rate on a single story will more than cover it. With 300 pulp writers working together, that increase, there is good reason to believe, can be realized. Do your part—write Oscar Schisgall, Chairman of the Pulp Writers Section, *right now*.

*Canadian Geographic Journal*, Ottawa, Canada, is now being published at 49 Metcalfe St. Low rates are paid for illustrated geographical articles.

*National Elk's Horn*, 301 Savings Bldg., Oklahoma City, Okla., "will offer compensation on accepted stuff," according to Norman M. Vaughan, editor. Material is concerned with fraternal, charity, justice, brotherly love, and fidelity.

*American Cookery*, 221 Columbus Ave., Boston, Mass., uses no recipes, but is in the market for short stories, up to 2,000 words, articles and essays of a

culinary nature. One cent a word is paid on publication.

*Horoscope*, 149 Madison Ave., New York, offers 2 cents a word for astrological articles of human interest plus astrological accuracy; instruction in astrology; self-help and guidance, and news interpretation. Editor is Grant Lewl.

*The Cradle Roll Home*, 161 8th Ave., N., Nashville, Tenn., emphasizes the fact that it will consider only typed manuscripts. Agnes Kennedy Holmes is editor.

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BOTHER  
YOU—**

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**RICHARD TOOKER, BOX 148, PHOENIX, ARIZ.**

# THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

This series, by the founder of *The Author & Journalist*, began in the September, 1938, issue. The first twelve lessons are now available in book form under the title, "The Technique of Salable Fiction." (\$1.00 postpaid.) The purpose is to discuss fundamentals of fiction technique from a standpoint that will prove helpful to the professional as well as the beginner.

## XXIV—THE CREATIVE PROCESS

Lemuel K. Author, who for us symbolizes all authors, is in the throes of literary composition. He has envisioned a bit of action and is earnestly trying to set it down in a way that will be vivid to the reader. The results, for the moment, do not concern us. We are interested in his mind—in observing how it works to accomplish its devious ends.

If we should ask Lem how he creates his scene, he would probably tell us, hesitatingly: "Why—I make it up as I go along. I decide what my hero is going to do, and then have him do it. For example—say that he is going to propose to the girl. I figure out that he would first put his arm around her, so I have him do it. Then I decide what to have her do—and so on."

But we have ceased to listen, because we realize that this is not exactly what happens when one is writing a story scene, and in all probability Lem knows it too. Suppose we take him apart and discover just what does happen.

What we have already observed about the picturing faculty of the mind gives us our clue. If we observe very closely, we discover that Lem Author merely *sets in motion* the creative process by his decision that his hero is going to do something.

If it is a proposal scene, Lem may put the two characters involved in an appropriate setting and decide that the hero shall sit down beside the girl and put his arm around her. This course of action determined upon, immediately he visualizes the scene—the romantic setting, the girl, the man who is in love with her going through the predetermined motions and speeches. Having allowed his mind to objectify the scene, Lem faithfully records it.

Now, he realizes, it is the heroine's turn. She must make an appropriate response. What will it be? Shall the girl rest her head on the hero's shoulder and sigh as she looks up into his eyes? Lem visualizes this bit of tender action—and groans. It won't do. He tries again. Perhaps she ought to be coy—or better still, indignant. He visualizes her as drawing away with a sibilant, "Sir! How dare you?"

Rather doubtfully, but impelled by the dismal realization that he must have the girl do something, Lem sets down in words the scene which he caused himself to visualize. He endeavors to endow his written report with all the vividness and romantic feeling that he can muster. The result, perhaps, is somewhat as follows:

*Rupert stood at the entrance of the rose arbor, looking fondly at the vision of loveliness which Annabelle presented as she sat on the bench, her eyes averted, apparently oblivious of him. A moment he stood hesitant, then slowly he approached and dropped down on the bench beside her. His arm stole around her waist. She seemed to overlook his presumption and,*

*taking this as a sign of encouragement, he pressed her more closely, then crushed her to him. "My dear one!" he exclaimed. For a brief, intoxicated moment, she seemed to yield, then abruptly she drew away. "Sir!" she exclaimed indignantly. "How dare you?"*

Passing, for the time being, the literary quality of this effusion, let us make certain that the steps involved in its creation are clear. As Lem Author told us, the first step was to decide what the characters would do and say—and the last step unquestionably was writing it down. But a very important intervening step took place—the step in which Lem *visualized* the characters in the act of doing the things decided upon.

As a matter of fact—as we noted at the time—there were supplementary intervening steps in which Lem visualized the characters as doing things which did not appeal to him when he saw them acted out, and so discarded.

It is doubtful whether any fiction writing can take place which does not involve the intervening step—visualization. Even in writing about abstract subjects, there is a tendency to visualize the concepts through symbolic images (as in the previously instanced case of the word "authority," which called up fleeting images of a father and a policeman). Fiction, dealing not with abstractions but usually with tangible people, objects, scenes, and acts that lend themselves to the fullest visualization, is almost wholly such a process. The author's role, when it comes to putting the story on paper, is largely that of a reporter. We may say that what he puts down is an attempt to record what he saw, either in actuality or in his mind's eye.

We have now pretty well succeeded in taking Lem Author's mind apart. We find that the creative process involves three distinct faculties (even though they may fashion almost simultaneously). We might term them the Inventor, the Visualizer, and the Reporter. (Off at the side we may discern other pseudoentities—for example, the Critic—but we are not concerned with them at this moment.)

Does this make creative writing appear a mechanical, laborious process? If so, the picture is not overdrawn, because what we have been analyzing is mechanical and labored, and the result is likely to be mechanical and labored writing.

It is, however, a process that does take place. It is what happens when Lemuel K. Author sits down and tries to write a story by main strength and determination. But sometimes Lem Author knows that he rises above this laborious process. His characters, as he expresses it, "come to life," and the story "just writes itself."

What variation of the process makes this possible? Is there any way that we can delve into his mental workings and discover just what form of higher integration takes place when Lem is in the throes of inspiration?

Perhaps if we return with him to the proposal scene he has just written, we may find an answer.

We discover Lem looking at the results of his effort with an expression of acute distaste. "Tripe!" he mutters feelingly. "When more wooden, archaic, sickly-sentimental scenes are written, I'll write them." He is about to tear up the whole mess when a picture briefly flashes before him. It is the girl in his romantic scene—but she is so altogether different from the sweet, romantic thing of his imagining that he indignantly suppresses the picture.

There is, however, something about her that causes him to regret his hasty action—something that the original Annabelle lacked. He calls up the vision from his inner consciousness and takes another glimpse. And with that glimpse he realizes that this essential something she possesses is *reality*.

For a moment he is shocked to discover that this obtrusively real Annabelle isn't taking Rupert's delicate love scene in the proper spirit. She is laughing.

About this time, Lem—having had similar experiences before—decides to forget the scene as he had intended to write it, and to let the real Annabelle, who regards Rupert's sentimental love-making as excruciatingly funny, take over the part.

Later, in telling about it, Lem explains: "That scene just seemed to write itself. After a couple of false starts, I got away on the right foot, and the characters ran away with the story. The things they did sometimes even surprised me."

What made Lem's story characters "come to life"?

Was it not simply that he stopped consciously inventing things for them to do and allowed his visualizing faculties to develop the scene unhampered?

Inspiration—the subconscious mind—intuition—call it what we will—unquestionably is a better hand at creating true-to-life people and incidents than the conscious mind. Human nature is a complex affair. Try as we will to "figure out" what a person would do under certain circumstances, we are apt to reach a wrong answer. Too many factors—many of them intangible—are involved. But intuition seemingly *knows*. The character whose acts and speeches are deliberately calculated by the author is a robot. He does the things assigned, but never succeeds in doing them quite naturally. The character activated by the

subconscious mind is real and natural—convincing because in some mysterious way endowed with independent life.

Why or how this is so, it is perhaps useless to speculate. Lemuel Author, in common with innumerable of his fellow scribes, knows only that it is so—and the problem which really concerns him is how to get himself into the mood or mental state in which the creative work is done by his subconscious faculties. As implied above, this state may be induced by conscious efforts to accomplish the same purpose. But when the subconsciousness begins to yield up its suggestions, the author must be alert to seize upon and nurture them. Once the creative process is well launched, its own momentum usually will carry it forward to the completion of a scene or passage, when the nurturing process may perhaps have to be repeated.

The question may be raised: "What if the subconscious imagery runs away with the story and causes the characters to do things that lead in a wrong direction—toward a story, for example, which the author did not intend to write?"

Undoubtedly there are occasions when the subconsciousness actually does seem to run away with the story. This problem, if we choose to regard it as such, will be discussed in the next lesson, entitled, "Stories That Come to Life."

## PRACTICE SUGGESTIONS

1. Apply the principle developed in this lesson to fiction of your own. Do you recall passages that "seemed to write themselves" and in which the scenes and characters seemed to come to life, as contrasted with other passages which were written laboriously, without inspiration? Which passages impress you as superior from the standpoint of interest and vividness? Can you recall the mental steps which led up to the "inspired" mood in which the more satisfying passages were written?

2. Devise several incidents such as would be likely to occur in stories, consciously deciding what the characters are likely to do in the circumstances involved (as in Lem's proposal scene employed as an example in this lesson). Now visualize these scenes to the best of your ability and write them out. Do you find yourself responding to suggestions (similar to that which changed the course of Lem's story) which bring the scenes to life?

3. State how you think the following characters would act in the circumstances specified.

A young husband who has just learned that his wife is contemplating a divorce from him for no reason that he is aware of.

A trusted employee accused of a theft which he contemplated but actually did not commit.

A mother who learns that her daughter has been having a clandestine affair with an unworthy man.

A respectable business man who wakes up one morning to the realization that he went on a terrible "bat" the night before and did things which will destroy his reputation.

4. Write out the same incidents in full, keeping your mind receptive to subconscious suggestions which will bring the characters to life. Can you note, in visualizing the incidents, any tendency on the part of the persons involved to do and say things which were not consciously planned by you in advance?

□ □ □ □

*Air Youth of America, Inc.*, 30 Rockefeller Plaza, New York City, a monthly using stories about youth activities in aviation, pays on publication at 1 cent a word. Preferred length of article is 1,000 words. Russell Newcomb is editor.



"All right, you know the truth, so what?"



# LITERARY MARKET TIPS

## LATE CHICAGO MARKET NEWS

By A. & J. Chicago Reporter

True detective stories of *very recent* cases is what H. A. Keller, of M.L.A. group, 731 Plymouth Ct., says he needs for *Actual Detective*, *Official Detective*, and *Intimate Detective*. . . . The libel angle must always be considered, and facts cannot be twisted. . . . The writer's best opportunity to supply wanted stuff is in collaborating with officials. . . . Nothing is being purchased from unsolicited sources for this group's *Movie and Radio Guide*.

It's a wide open market right now at *Amazing Stories* (Ziff-Davis, 608 S. Dearborn) for fiction 3000-10,000; these folks are over-stocked on novellettes and short novels. . . . Stories must be logical scientifically, and have fast action (both physical and plot); the feminine love element is by no means frowned upon. . . . Typical reader to think of: high school student who takes his Science seriously and likes romance for flavor. . . . Nothing wanted until January for *South Sea Stories* or for *Fantastic Adventures*. . . . Raymond Palmer, managing editor, is kind and considerate.

*Esquire*, 919 N. Michigan Ave., needs mostly the story 2500-3000 words; thumbs are down on female contributions but a recent issue contained an anonymous article written by a woman. . . . Reason: the article panned all males, had to be written by the competitive sex. . . . This manuscript was sent in unsolicited; Arnold Gingrich and his assistants liked and bought.

*Coronet*, same address, is not a magazine for women, as many writers assume, but a neuter—Reader ratio is about 67 men, 33 women. . . . Present need is for articles on any subject of interest to people in polished brackets. . . . Welcomes new writers.

*Prairie Farmer*, 1230 W. Washington, is magazine in form, but likes to be thought of as the farmer's newspaper. . . . Needs feature articles, of 2000 words or thereabouts with about four photos. . . . Rates vary. Rollin Wood, managing editor.

Wide open to new writers, offering rates of 1/2 cent to 1 1/2 cents is *Children's Activities*, 1018 Wabash Ave. . . . Payment on 15th of month of publication. . . . No July or August issues. . . . Frances W. Marks is managing editor. . . . Stories tied to holidays should be sent in six months in advance. . . . Looking now for a serial for next year, each chapter a separate episode. . . . Adventure stories wanted, but not mystery. . . . Such frightening subjects as snakes, worms, etc., should be avoided.

Occupational activity material, for children from two to ten years is wanted. . . . This magazine is not primarily a school publication, yet reaches some 65,000 teachers. . . . Story Hour page uses 400-600 word pieces; 500-2000 elsewhere in book, with 1000 most popular.

Don't send your trite, conventional animal stories to *Child Life*, 538 S. Clark St. . . . Such stories account for a high percentage of rejections. . . .

Vigorous adventure and mystery stories for readers eight to 13 years are wanted; characters can be teenage, but plot must be simple. . . . Most popular length is 3000 words; 1000 words is liked for short mysteries. . . . Needs more boy-and-girl than all-boy and all-girl stories. . . . 1 to 1 1/2 cents two months after acceptance. . . . Wilma K. McFarland, editor.

□ □ □ □

*Asia*, 40 East 49th St., New York, has reduced its length requirement for interpretative articles on Oriental life, politics, art, culture, etc., from 1000-4000 to 800-3400. Richard J. Walsh is editor.

*National Historical Magazine*, published by the National Society D. A. R., Constitution Hall, Washington, D. C., pays on publication, at unstated rates, for American historical articles, 1500-2000 words, especially of the Revolutionary period, according to Virginia P. Allen, secretary.

*Events*, formerly listed at 1117 Broadway, New York, is now located at Scotch Plains, N. J. Requirements remain the same, i. e., articles by authorities discussing world affairs, with rates by arrangement. Spencer Brodney is editor.

*Daughters of America Magazine*, Youngstown, Ohio, pays 50 cents on publication for three agate lines of council news. Max C. Roth is editor.

*Self*, The Magazine of Self Improvement, 32 East Chicago Ave., Chicago, is a new monthly containing in each issue from 14 to 20 articles based on any phase of self-improvement. Articles may pertain to money, health, employment, education, sex or culture, and may run from 200 to 500 words for shorts, 1000 to 3000 words for full-length features. Payment of \$15 to \$75 is made for articles, depending on quality and length, and from \$2 to \$10 for fillers, to be made on publication. Caskul Korkin, editor, emphasizes that every article must be terse and factual, that no airy generalities of how to be a success will be purchased. Most articles will be in the second person, but there is no bar to good first or third person articles.

*Amazing Stories* and *Fantastic Adventures*, 608 So. Dearborn St., Chicago, will be in the market for lengths from 3,000 to 10,000 words only for the next three months. R. A. Palmer, managing editor, of this Ziff-Davis fiction group, says, however: "Staff reading will be given all material, and good stories will be bought, regardless of length. Although overstocked on longer wordage, our market is far from being closed."

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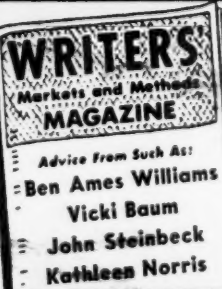
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*Gadabout*, 1019 Heberton Ave., Pittsburgh, sends the following additional information: "This magazine was planned to serve only as a social magazine for the city's carriage trade; however, reception was so favorable, policy was changed, and plans now are to cover completely the town's social, sport, and other happenings. Circulation at present runs only 6,000. Staff does most of the work, but plans are to increase amount of contributions bought. Contents run along the lines of the *New Yorker*—interesting pictures of what happens in the Smoky City; short articles, stories if short, but no cartoons, or other gags, whether drawn or reading matter. Payment, according to Robert A. Johnson, editor, will be made on publication at a flat rate. Preferred type of manuscript is the humorous article of 75 to 300 words.

*The Coast*, 447 Sansome St., San Francisco, Calif., was dropped from the September Quarterly Market List on advice from a reader that it had been discontinued. However, an A. & J. questionnaire returned August 14 would indicate that the magazine is still being published. George Brandt, editor, states that he is in the market for short stories (not cowboy), 1500-2000 words in length, and western articles on significant new developments, personalities, etc., 1500-3000 words, with photos when possible. "For the time being," states Mr. Brandt, "rate will be by agreement with contributor."

*Doubleday Features Syndicate*, 9807 Portola Dr., Beverly Hills, Calif., advises it will not be in the market for additional material for at least two, perhaps three, months. Explains D. J. Bintliff, business manager, "Good material has been arriving in such abundance that we must take time out to service what is now on hand."

*Successful Farming*, Des Moines, Iowa, is no longer in the market for short-stories, but, in addition to agricultural articles, Kirk Fox, editor, would like material on farm building and remodeling, for which ½ cent a word will be paid, on acceptance.

*Sports Afield*, 700 Phoenix Bldg., Minneapolis, is overstocked on regular type of stories, but, according to Robert C. Mueller, editor, they are in need of a few 1500-2000 word articles on hunting and fishing by plane, written by men who fly their own planes. Good photos must accompany. Payment is made, either on acceptance or publication, at 1 to 2 cents a word.

*Woodmen of the World Magazine*, 608 Insurance Bldg., Omaha, Nebr., a fraternal publication edited by H. L. Rosenblum, is in the market for out-of-doors articles and fiction with an appeal to men, 1000-1500 words. Payment is made on acceptance at \$5 per story.

*The American Boy*, 7430 2nd Blvd., Detroit, announces that George F. Pierrot, widely known writer, lecturer, and world traveler, and formerly managing editor of this publication, will become half-owner and co-publisher next November 1. Plans are being made to increase the size of *The American Boy* and to introduce a more aggressive editorial policy. Mr. Pierrot is a member of the Explorers' Club, and the Circumnavigators' Club, and a past national president of Sigma Delta Chi, professional journalistic fraternity. He has made three trips around the world, gathering material for travel articles and stories much of which appeared in *The American Boy*. The present staff will not be affected by Mr. Pierrot's return. Franklin M. Reck will continue as managing editor.

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NELSON A. HUTTO

(4th prize winner, August 1939)

On September 9, 1939 Nelson Hutto wrote: "Your two quick sales on the yarns I entered in your August contest exceeded my best hopes. I had your checks sooner than I even expected a report! The fact that they were the first scripts I ever sent to you, and that you sold them on an inside tip, convinced me that Lenniger help can't be topped." And in only spare time writing, Mr. Hutto has since chalked up eight novelet and short story sales.

Of the eight new writers to whom I gave free training prizes in the August 1940 portion of my Seventh Annual Beginners' Fiction Contest, six have already received my checks for several of their stories. And at the left, the success stories of two of last year's winners will give you an idea of what one of the 1940 prizes could mean to you.

If you act immediately, you can still earn a free period of the same help with which I have during the last 18 years developed new writers like you into professionals whose work I'm selling regularly from the *Saturday Evening Post*, *Liberty*, *Collier's*, *Ladies' Home Journal*, *American*, *This Week*, *Coronet*, etc., down through every type of "pulp". During October and November, I will each month select the eight new writers whose manuscripts indicate the most promising commercial possibilities and will give them my help as indicated below, entirely free, except for my regular agency commission on sales:

1st Prize: My help on 500,000 words submitted within 1 year (Value)	\$ 500.00
2nd Prize: My help on 250,000 words submitted within 6 months (Value)	250.00
3rd Prize: My help on 125,000 words submitted within 3 months (Value)	125.00
4th Prize: My help on 50,000 words submitted within 3 months (Value)	50.00
5th & 6th: My help on 25,000 words (2 prizes, each worth \$25.00)	50.00
7th & 8th: My help on 12,500 words (2 prizes, each worth \$12.50)	25.00

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The Beginners' Fiction Contest is open to writers who have not sold more than \$500.00 worth of manuscripts during 1940. All you need do to enter is to submit at least 2,000 words of fiction or non-fiction for agency service at my regular rates of \$1.00 per thousand words on manuscripts up to 5,000. On scripts 5,000 to 11,000 the fee is \$5.00 for the first 5,000 words and 75c for each additional thousand. (Special rates on novelets and novels.) For these fees your unsalable stories receive detailed, constructive criticism, as well as revision and re-plot advice on those which can be made salable; your salable stories, of course, are immediately recommended to actively buying editors.

## August Lenniger

LITERARY AGENT

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*Books Abroad*, University of Oklahoma, Norman, Oklahoma, a quarterly edited by Roy Temple House, uses articles on contemporary foreign literature, to 1900 words, and 200 word book reviews; also, verse on literary themes, 20 lines maximum, and short fact items, fillers, news items, on foreign literature. No payment is made, however, and books reviewed become the property of the reviewers.

*Journal of Biblical Literature*, Hall of Graduate Studies, Yale University, New Haven, Conn., pays nothing for contributions, and accepts only technical articles.

*Home and Food*, 2 West 45th St., New York, a fortnightly publication edited by Flora Sands Carlan, pays \$10 to \$15 on publication for short-stories, up to 1500 words.

*World Opinion*, 35 West 32nd St., New York, desires contributions revealing opinions of people in all walks of life. I. Leon Noik, general manager of World Opinion Associates, which organization is bringing out the magazine, states that *World Opinion* is neither Right nor Left, nor does it belong to any of the isms. However, any of these groups may express their opinions. For the present, no remuneration is offered.

*Insider's Digest*, 415 Lexington Ave., New York, has just been announced. It will reprint specialized reports from finance, labor, politics, advertising, the consumer movement, government bureaus, etc. David A. Munro, editor and publisher, should be queried regarding original material.

*Virginia Quarterly Review*, 1 West Range, Charlottesville, Va., is now being edited by Archibald Shepperson, who replaces Lawrence Lee.

*Young's Magazine* is to be revived. It will be published at 55 West 3rd St., New York. Phil Painter,

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editor and publisher, states that he already has sufficient material for the first issues, and will await reaction to the magazine before considering additional stories.

*Fresh*, 480 Lexington Ave., New York, is a new all-cartoon magazine, using only a slight amount of text which will be office-written. W. W. Scott, editor, seeks sophisticated cartoons, preferring that roughs be first submitted. Payment will be paid on acceptance, at \$5 each.

*Real Detective*, formerly at 250 Park Ave., New York, has been purchased by Hillman Periodicals, and will henceforth be published at 1476 Broadway. Formerly buying very little outside material, the magazine will now provide an open market for writers of illustrated fact detective material, according to Lionel White, editor-in-chief of Hillman Periodicals. Rates will be 1½ cents a word and up, and \$5 each for photos, on acceptance.

L. T. Wallace, Vice President, Aubrey, Moore, & Wallace, 230 North Michigan Ave., Chicago, is in the market for plays suitable for the "First Nighter" program for the Little Theatre Off Times Square broadcast. Requirements this fall are for good comedies, with light romance plots, and some Americanism plays, not dealing with the war, however. Insofar as possible, the plays should include small town people. Plays should be in three acts, evenly divided, requiring 18 to 19 minutes and should contain, on the average, about 2800 words, or 18 to 20 pages of typewritten manuscript. (Comedy plays faster; calls for more dialogue per minute of play.) If there is variation in length of acts, the second act should be the longest. There should be two leads, and two or three other actors. Staff writers provide the "shell" or "framework" of the program; writers furnish the play and a casting sheet containing brief description of characters.

*Red Seal Western* and *Romance Round-Up*, published by the Ace magazines, 67 W. 44th St., New York, have been discontinued.

National Educational Alliance, 37 West 47th St., New York, N. Y., has appointed Willard D. Morgan general manager of *The American Encyclopedia of Photography*. "I am assembling photographs and photographic articles on all phases of photography," writes Mr. Morgan. "The encyclopedia will contain nearly 3,000 pages, and will be the most ambitious work yet in this field. Payment for articles will range from 1 cent per word and more, and photographs will be paid for at \$1 per picture and up."

*Facts of Life*, New York, is now located at 20 Vesey St.

*The California Highway Patrolman*, 1213 H St., Sacramento, Calif., a monthly edited by Russell B. Tripp, pays 1 cent a word on acceptance for shorts of about 1,000 words, and serials running to 6 or 8 instalments, 1500 to 2000 words each, with a moral or lesson in traffic safety. Although such stories may be straight fiction, preference is shown for snappy fictionalized factual material in which real names, dates and places can be used. Stories having a California locale preferred. Some detective fiction, with a traffic slant and a "crime doesn't pay" moral is also used. Reprint material—and Mr. Tripp has no serious objection to material being sold and used elsewhere, provided the right to reprint is protected and complete data furnished regarding prior publication facts—is paid for at ½ to ¾ cent a word. \$1 to \$3 is paid for photographs, and diagrams are paid for in proportion.



## TRADE JOURNAL DEPARTMENT

*Wholesaler's Salesman*, 330 West 42nd St., New York, writes a contributor: "We are not interested in concerns that deal only with major appliances. Our magazine is primarily interested in reaching those wholesalers and their salesmen who handle electric wiring materials, lighting equipment, and small appliances." A. B. Conklin, Jr., is managing editor.

*Automobile Trade Journal*, Chestnut & 56th Sts., Philadelphia, Pa., has been combined with *Motor Age* at the same address. Editorial policy of *Motor Age* will be devoted entirely to the service angle of automobile retailing among both independents and car dealers. "For that reason," writes Frank Tighe, associate editor, "I doubt that we will be in the market for articles pertaining to new or used car merchandising or for the general success type of car dealer articles."

*Service Man News*, Advertising Department, Gates Rubber Co., Denver, Colorado, is a new trade journal offering a limited market to writer-photographers. The publication will promote more profitable refrigerator, washing machine, stoker, and home appliance servicing. Interested trade journal writers are invited to write for sample copies, and detailed instructions. Rates offered by Stan Johnson, editor, are \$3 for 8x10 glossy prints, \$2 for small, sharp contrast prints, and 2 cents per published word, paid as soon as type is set.

*The Furniture Warehouseman*, 1018 So. Wabash Ave., Chicago, has no budget whatsoever for purchasing outside material. All feature stories originate with members of the National Furniture Warehouseman's Association who prepare and supply the material without cost.

## UZZELL TRAINING IN FICTION HALF PRICE

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*Used Car Forum*, 63 West Jackson Blvd., Chicago, edited by A. H. Van Duyn, is in the market for articles on the sales and merchandising of used cars.

*Super Market Merchandising*, 45 West 45th St., New York, advises contributors that it is not interested in markets which do under \$250,000 annually or having a selling space of less than 5,000 square feet.

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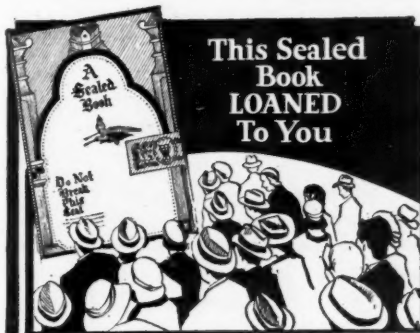
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*Hotel World-Review*, 222 E. 42nd St., New York, a weekly news publication, is now being edited by R. T. Huntington.

*F. T. D. News*, 251 West Larned St., Detroit, announces a change in editorial management. Robert B. Powers is now editor.

*American Greeter*, 1427 Welton St., Denver, Colo., J. B. Dismukes, editor, is not in the market for material.

*Automotive Retailer*, 30 E. 20th St., New York, is now being edited by William Roseberry.

*Oregon Merchants' Magazine*, 807 Weatherly Bldg., Portland, Ore., has been taken over by John M. Lansing, founder and former publisher of *College Humor* and *Real Detective*. The magazine will continue its coverage of the food industry of the western states, and no editorial changes will take place. Little freelance material is purchased because the staff does most of the writing.

*Industrial Arts and Vocational Education*, 540 No. Milwaukee St., Milwaukee, John J. Metz, editor, is overstocked.

### PRIZE CONTESTS

The Coach House Summer Theatre, Oconomowoc, Wisconsin, announces the Marjorie Montgomery Ward Baker Comedy Award of \$300 for the summer season of 1941, open to anyone, anywhere, except members of the Council and the Jury of the Award. Three act comedies, farces, or comedy dramas which have never before been presented on any stage or won any previous prizes are eligible. Manuscripts must be typed, double spaced and should not be less than 85 pages nor more than 125 pages in length. All entries should be sent to the Coach House Theatre, Oconomowoc, before January 1, 1941. A decision on at least two, and no more than four, manuscripts available for production at the Coach House Theatre will be reached by the Council of the Award before March 15, 1941, and the eventual winner will be announced during the third week in August, 1941.

Alfred A. Knopf, 501 Madison Ave., New York, announces three annual awards of \$1200 each—one in fiction, one in biography, one in history—for the purpose of assisting talented writers to complete planned but as yet unfinished books. A prospectus giving full details will be mailed on request.

The Huckleberry Mountain Artists Colony, Hendersonville, North Carolina, announces a prize of \$10 for the best poem of 20 lines or less, and one of \$15 for the best short-story of 5,000 words or less, to any writer or poet in the United States or Canada, submitting manuscripts before January 1, 1941. As an additional prize, both writers will be invited to be the guests of the colony for the week-end during the summer season of 1941. Manuscripts must be submitted anonymously, accompanied by a sealed return envelope containing return postage and the name and address of the writer, and identified by the title of the poem or short story written on the outside of the envelope.

Berkeley Playmakers, 1814 Blake St., Berkeley, Calif., announce that closing date for their 17th annual national one-act play writing competition has been advanced to October 31. The George Pierce Baker award offered as the first prize consists of \$100 cash and production by the Berkeley Playmakers. Second prize is \$50; third, \$25; fourth, \$20; fifth, \$10; and in addition, there are 11 cash and other awards, plus production of the best plays submitted. A bonus of \$25 in addition to any other award will be given for the best comedy.

## THE A. & J. MARKET PLACE

(Personals)

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*The Horse Lover Magazine*, 154 Borica Way, San Francisco, purchases no material, according to J. Hartford, editor, as all material comes from regular staff writers.

*Circus Magazine*, 16 E. 48th St., New York, is reported by the post office, "Removed: left no address."

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